



THE UNIVERSITY *of* EDINBURGH

Edinburgh Research Explorer

Vaiduokliai

Citation for published version:

Ganter, J, *Vaiduokliai*, 2011, Exhibition, Vilnius Academy of Fine Art, Lithuania.

Link:

[Link to publication record in Edinburgh Research Explorer](#)

Document Version:

Early version, also known as pre-print

General rights

Copyright for the publications made accessible via the Edinburgh Research Explorer is retained by the author(s) and / or other copyright owners and it is a condition of accessing these publications that users recognise and abide by the legal requirements associated with these rights.

Take down policy

The University of Edinburgh has made every reasonable effort to ensure that Edinburgh Research Explorer content complies with UK legislation. If you believe that the public display of this file breaches copyright please contact openaccess@ed.ac.uk providing details, and we will remove access to the work immediately and investigate your claim.



Ghosts

Ghosts are the metaphors I create for the human form. Dusk Man sits on a stage, silhouetted against a setting sun. We see him only through a paper screen that falls in front of him. He is represented in two triptychs, one of small photo-polymer etchings, the other of large digital prints. I enjoy the repetition of the images through different media and different scales; the one image possessing many possibilities to express space and human presence. Print media allow this repetition and variety of surface. I use both the rich materiality of etching and the thin sophisticated nuance of inkjet printing, to explore a range of photographic effects.

I want to provide the spectator with a glimpse of something real but unidentifiable: to create a presence of something or someone rather than a description. The 'figures' and their environments are anonymous in both series of works and are created in my studio from paper, cardboard, and modelling clay. The apparent naturalism of the images is entirely a product of their photographic transformation. I hope that the ambiguity of the images and the media in which they are represented will create a space for the spectator to become involved in the images, perhaps to peel away the layers in their imagination. Beth Grabowski and Bill Fick, in their recent book *Printmaking*, described my work: "Jo Ganter's prints are meditative works. Far from the concrete solidity of a room with walls, spaces, defined by light and atmosphere deny specificity and offer only illusory stability. As if in a dream state, figurative elements hint of presence and specific identity, yet remain just out of reach."

Jo Ganter

